

WARREN
MAGAZINE



FAMOUS
MONSTERS
#140

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STAR WARS

RARE
PLX!
page 16

FAMOUS MONSTERS

JAN. 1978

**WAR
OF THE
WORLDS-
REFOUGHT!**

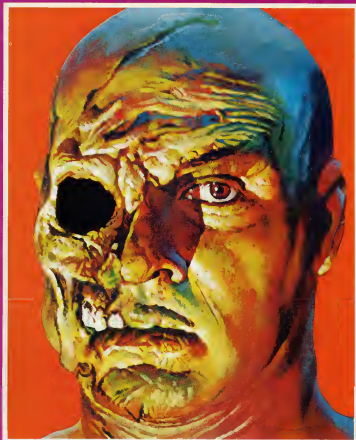
**WHEN
WORLDS
COLLIDE-
AGAIN!**

**THE
INCREDIBLE
FILMS
TO COME**

**THE
MOST HELLISH
FRANKENSTEIN**



GALLERY of FAMOUS MONSTERS



THE VICTIM
from
"The Amazing Colossal Man"

SPEAKING OF
MONSTERS

UGLY ROOMER



THERE'S AN UGLY RUMOR going around that I entered a Beauty & the Beast Contest—and was selected as The Most Beautiful! I deny this vile slander! Why, I've been Beast Man at every Mutant Wedding that I've ever attended—and if the Bride & Groom & Guests weren't mute before I arrived, they were struck dumb with terror when they saw me.

My I.Q. may only be 2 but I'm not too dumb to tell you that if you're looking for terror in the jugular/jocular vein, you won't look in vain for it in these pages. The Preview Peek at all the Forthcoming Shriek Films is alone worth the price of admission . . . and on top of that we've got Martian Menaces, Colliding Worlds, Hellish Frankenstein and more horrible goodies than you could shake a (broom)stick at.

Excuse me, now, I'm late for an appointment at the Ugly Shop. It's a marvelous new place recommended to me by the Bride of Frankenstein. She told me to ask for—

FORREST
AREBUS

FANG MAIL

MOTHER OF THE YEAR

My 10-year-old son has been so inspired by your magazine that he has been creating his own version for the past 2 years. He has created 16 or 17 books—from 16 to 50 pages each with drawings, stories, games, crossword puzzles, pop-ups, etc.

I feel that this endeavor has been fantastically worthwhile. It has (without his knowledge) helped him in reading, writing & thinking, as well as helping to stimulate his imagination & creative abilities. He has also gotten his friends involved in creating their own monster magazines.

As an art teacher, I have communicated my enthusiasm for this source of inspiration for children to many teachers & librarians. Many, who have formerly approved of this type of literature, have thus seen how fantasy & imagination can stimulate creativity. I have convinced them that the so-called "violence" is so fantastic (as in old time fairy tales) that the benefits to the children are enormous—since they love to read **FAVORITE MONSTERS OF FILMLAND** and so they become involved in reading & writing.

NATALIE MINIEWSKI
New Paltz, NY

NEWCOMER'S NOTIONS

Too a relative newcomer to FM, I will treasure issue #138 as one of my favorites. The cover featuring Artoo Deetoo was fine, the nothing to shout about. If most fans are like me, they'd probably like to see more covers like those on the golden oldies #87, #93, #96, #104, #118, etc. Now those were truly shocking visages! I know how the fans love Goggs but he doesn't seem to capture the photographic qualities that Ken Kelly did. The Terrovision article was great with the exception of the statement about "The Six Million Dollar Man" & "The Bionic Woman". I do not consider them horror or fantasy but thousands of feet of wasted celluloid.

I was sorry to hear about both Stephen Boyd & Joan Crawford. I recently had the good fortune to see AIP's marvelous rendition of **THE ISLAND OF DR. MOREAU** and what can one say about excellence? I think it will be remembered as the finest film of the genre to come out of AIP and the 70s. Barbara Carrera is indeed beautiful! At last a remake that betters the original (not like Dino's **KING KRUD**). Finally, "Rare Treats" was just that!

DAVE COOK
Kalamazoo, Mich.

THIS ISSUE DEDICATED TO



T.C. SKELTON

In 1976 she was one of the hundreds of Minnesota fans who annually turn up during the summer vacation to see the Ackermuseum of Monster Memorabilia and Grislyland. In 1977 she returned, all the way from Portluc, Michigan, to volunteer her services for the summer helping out with filing lots, wrapping packages, wrapping mummies, rapping with the Editor (if she didn't left at a joke he discarded it) and generally making herself a valuable assistant. It was a Rare Treat to have T.C. around working and this issue of FM is dedicated to her in appreciation.

—Perry

ing SW for a few more issues with possibly some fotos of behind-the-scenes work such as the fact that all the ships were stationary and the cameras which were designed from scratch did the moving.

GEOFFREY GOULO
Pequanock, NJ



YOU misspelled Nick's name! It's Cui!

WANTED! More Readers Like



JOEL PAXTON
(made up by Tim & Kathryn Paxton)

KONG'S SCULPTOR

Marcel Delgado is my hero because he had done something that I have always wanted to do and he was the best at it.

I am 16 years old and will remember & worship him until the day that I pass on.

RON SMITH
Springfield, Ohio

WANTED! More Readers Like



KEN HAYES

STAR WARRIOR

I have seen **STAR WARS** 8 times (probably a measly number for some but I work 6 days a week) and have 85% of it committed to memory.

FM is the only monster magazine I buy as I consider it the Best, tho I notice an occasional error slip thru. Nick Cui's quiz has answers "wrong" as they are based on the book. Question #11 has Luke replacing guard THX-1138 (book) when the movie was TK-421. Question #18 had Luke's squadron designation as Blue 5 (book) when the movie had him being Red 5. Besides those two, the rest was correct, tho the shaft was called an exhaust port and it was just below the main port.

I hope FM sticks to cover-



STEVEN L. HERSH

OUR COVER:
Frankenstein,
as portrayed by
the monstrous
paleo Smith of
Marko Centron.



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FAMOUS MONSTERS OF FILMLAND

Incorporating MONSTER WORLD®

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47 THE MYSTERY PHOTO If your stomach is as weak as mine, then pass this photo by. She's a walking example of what a steady diet of only soda pop, pizza and candy can do to your skin.

48 THE INCREDIBLE FILMS Forthcoming are bios of Mary "Frankenstein" Shelley and Bela "Dracula" Lugosi. Also zooming your way, a sequel to "Star Wars" called "Darth Vader Lives!"

56 TIM BARR IS GONE When the moon was full and a howl wailed across the misty moors, it was Tim Barr's doing. As head of the Project Unlimited Studio, his effects were special, indeed!

victor goes to the devil in

FRANKENSTEIN AND THE MONSTER FROM HELL

filmbook by eric l. hoffman

Chap. 1 Beyond the Boundaries of Orthodox Science

Simon Helder sat in the examination room, his mind a whirl.

The young man found it hard to realize how swiftly things had happened. Just a few days before, he had accepted a new "delivery" from the scraggly-looking little man who earned a living doing odd jobs . . . including a touch of body-snatching. Helder, one of the new breed of doctors emerging in the comparatively ignorant time of the Victorian era, had been a steady customer. Like his inquisitive fellows, the young doctor wanted to know more than was taught or practiced in the field of medicine. For this was a time when medicine was still mixed with superstition, when any attempts to go beyond a certain, limited point in teaching or treatment were regarded with horror, rage & cries of "blasphemy" or even "witchcraft". One man had gone further than any doctor before . . . Baron Victor Frankenstein, whose theories, writings & lectures had created excitement & controversy. And rage that anyone would go beyond the

boundaries placed by "God's wisdom". Frankenstein's experiments in creating life had gotten him branded as a sorcerer and he had been sent to an asylum for the criminally insane . . .

How was Helder to know that the body-snatcher had been followed by a policeman, suspicious over previous grave-robbings? How was he to know that the little man would turn him in and testify against him for his freedom?

Simon chuckled as he recalled the look of horror & disgust on the sergeant's face when he had come to arrest the young doctor and knocked over a jar of preserved eyeballs. "All those excellent specimens ruined, quite ruined," Helder sighed to himself.

His sentence had already been decided upon by the "righteous" judge who looked at him as if he were some loathsome specimen under a microscope . . . as he had looked upon Baron Frankenstein years before. Simon Helder, physician, aspiring surgeon & disciple of the works of Baron Victor Frankenstein, found himself sentenced to the State Asylum for the Criminally Insane for 5 years.

When Simon arrived at the asylum, Ernst &



Behind the breath-mask of Darth Vader was . . . David Prowse, the Frankenstein Monster from Hell!



The Star of FIDDLER ON THE ROUGH.

Hans, 2 brutal warders, had been his "welcoming committee", handcuffing Helder's hands behind his back before marching him to his cell. As the trio made its way thru the stone corridors of the grim building, Simon had made one last reckless attempt to prove his sanity & good intentions by going into the office of Herr Adolph Klauss, the director of the institution.

At first Klauss, thinking his visitor an influential member of the medical profession, had been more than eager to answer the young man's inquiries . . . even those about Baron Frankenstein, who had died a few years before. But when Klauss saw the cuffs on his visitor's hands, he flew into a rage, screaming for the warders.

Chap. 2
A Doctor to the Demented
. . . And an Angel in the Asylum

His punishment had been a brutal "bath", battered from wall to wall, pillar to pillar with the high pressure blast from the asylum fire hose. Enjoying the vicious spectacle were the asylum's inmates. As Simon finally slumped to the floor, half-conscious, his last thoughts were of a beautiful angelic-looking young woman, standing among the inmates, watching his or-

deal, her face sad, her eyes burning with rage.

Suddenly the laughter & shouts of the inmates & warders stopped. Simon saw his tormentors looking off at a tall, lean, aristocratic figure. Swathed in black from head to foot, hands encased in black gloves, strands of blondish-gray hair appearing over a lined, hawk-like face, the figure surveyed the scene, blue eyes blazing in unconcealed rage.

In a controlled voice, the figure addressed the inmates. "Go back to your rooms . . . There is nothing more for you to see." Then the figure turned to the silent girl, ordering her to take Simon to the asylum infirmary.

Later in the surgery, the "Doctor" found Simon trying to talk to Sarah, the silent girl, known to the inmates as "The Angel". She could not talk.

As he began a routine physical examination, the "Doctor" asked why Helder had been sent to the institution. "For the same reason as Baron Frankenstein," Simon replied. As he spoke, a great revelation burst in Simon's brain. "You are Baron Frankenstein, aren't you?"

A tiny, amused smile flitted across the features of the "doctor". A moment passed before the man quietly replied, "Yes. I am Baron Frankenstein."

Chap. 3 The Living Dead

For Helder this was the greatest moment in his life. He bubbled over with words of his admiration for the Baron's work, his own attempts to recreate many of Frankenstein's experiments. Obviously flattered, Frankenstein stopped the flood of words and laid down 2 laws. "First," he declared, "Baron Frankenstein is dead. He's buried in the courtyard . . ." Only Herr Klauss and a few of the staff knew the truth but their silence was assured. "Before he 'passed on', Baron Frankenstein recorded a few notes on the way the Director and his cronies run this institution." Rather than face exposure & imprisonment, Klauss and his people were completely under Frankenstein's thumb.

The second point was that, in public, Simon was to refer to the Baron as Doctor Karl Victor.

Learning that his new charge was a doctor, Frankenstein set the wheels in motion to make Helder his medical assistant. The young man would assume much of "Dr. Victor's" practice, leaving the Baron free to carry out his own private work . . . work which Simon immediately decided to find out more about.

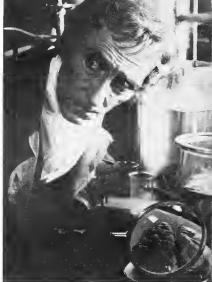
The following morning, Simon was guided on the daily rounds by Frankenstein. Sarah, still silent & ghost-like as ever, followed with a basket of medical supplies. Some patients were interesting. Tarmut, the sculptor, whose hands could still create beautiful figures . . . while his brain literally disintegrated. Muller, who believed he was God.

Prof. Durendel, the mild little mathematician, had been a surprise. Devoted to the mysterious "Angel", Durendel passed the time either working on complex mathematical formulas or playing the violin.

Inquiring as to why the obviously gentle man was confined to a cell for dangerous patients, Simon was told, "That harmless little man, when roused, is as savage as a wild cat! It's doubtful he'll ever leave here alive . . . however . . . there is a way . . ." The 2 men moved on, Frankenstein's features frowning in thought.

Chap. 4 The Coffin's Contents

One cell had held a particular patient, a man named Schneider, a gorilla of a man who had been killed trying to escape from his cell. He had fallen 30 feet to the stone yard below, a mass of broken bones & torn flesh. "I've never seen such sheer animal strength," Frankenstein recalled. "That's what kept him going. The strange thing was . . . he didn't want to live. He was a throw-back . . . more animal than human. Neolithic."



"If their owner had any brains he wouldn't leave them lying about like this," thinks the Baron to himself.

Schneider had been a homicidal maniac. "Broken glass . . . he liked stabbing people in the face with it," Frankenstein explained.

Simon's life at the asylum became a constant schedule of rounds, treating the patients. Until one morning . . .

Simon looked out of his cell window. A strange procession was moving towards the asylum courtyard, which also served as the institution's cemetery. It was a funeral procession, inmates carrying the coffin of one of their number. Frankenstein and a priest walked alongside the casket. Suddenly one of the pallbearers began to suffer some kind of fit and the box fell to the ground, the lid bursting off. For a moment Simon could see the body of Tarmut the sculptor before Frankenstein managed to replace the coffin lid.

Tarmut's hands were missing . . .

That night strange cries echoed thru the asylum, prompting Simon to trace them to their source. In the infirmary Helder noticed a trail of blood spots leading up to a stone wall behind an anatomy chart. Deciding to wait behind a door, Simon saw the wall begin to move . . . a hidden

entrance to another room. The mysterious Sarah emerged just as Simon left his hiding place. Reassuring the startled girl that he only wanted to see what was behind the wall, he went inside ... and found himself standing within a fully-equipped surgery. Items of furniture indicated that Frankenstein used the room as sleeping quarters.

Frankenstein's cold, angry voice suddenly startled Simon. "What are you doing here?"

Chap. 5 The Secret Beyond The Wall

Simon replied, "I knew you couldn't give up your work completely." Frankenstein looked at his assistant for a moment then said, "No, I haven't given up ... I never shall!" And he moved across the room to some heavy drapes. With a dramatic flourish, Frankenstein whipped the curtains aside, revealing a cage-like structure, containing a grotesque, monstrous being more ape-like than human, its forehead scored by crude surgical stitches. The thing's wrists were bandaged,

its eyes mangled bits of flesh. Coarse hair covered every exposed part of its body.

This was Schneider, the Neolithic man "killed" trying to escape. Frankenstein explained that Schneider had clung to life for 10 days before being given a massive drug and "buried" in the asylum cemetery. Frankenstein had dug him up a short time later, and begun to repair the damaged parts of the mangled body.

As for the creature escaping from the cage, the bars had been specially reinforced to withstand Schneider's massive strength.

Awed by what he had discovered, Simon was finding it hard to believe that the crude surgical work he was looking at was the work of the legendary Baron Frankenstein. Looking at the brutish creature a moment, Frankenstein gazed at his hands; still covered by the ever-present black gauntlets, then removed the gloves revealing the palms & fingers of both were covered by terrible scar tissue. "They're useless for intricate surgery," he lamented. "They've lost all sensitivity ... they were burned ... in the interests of science."

Indicating Sarah, Frankenstein explained that the girl had performed the actual surgery, under his directions. "She did her best ... but it was ... very amateur, I'm afraid. He'll disintegrate."

But Simon was seized with elation as he told Frankenstein he was not just a doctor of medicine ... he was a surgeon! Baron Victor Frankenstein felt hope return ...

Chap. 6 Super-Surgery

Simon Helder found his time dominated by the work in the hidden surgery. As soon as he finished his daily rounds he would perform feats of surgery he had never



Eddie Knight, makeup artist, applies a little mascara to monster's eye before Frank goes out to the prom. (With Carrie?)



Now you've done it! They don't give refunds on broken coke bottles!

thought himself capable of, all under Frankenstein's exacting supervision & instruction. He had even repaired a damaged artery to one of the thing's hands!

Then came the day when he replaced the mangled tissue in the creature's eye sockets with new eyes.

The 2 men found how successful they had been when the creature regained consciousness and spotted Frankenstein. With a roar it sprang to its feet and lurched towards the Baron. Simon, trying to stop the creature's charge, was hurled aside like a toy as Frankenstein heaved a retort of anesthetic at the wall next to the enraged thing. The container shattered and, as the distracted giant bent down to examine the glass, the solution turned into a white mist that acted upon the creature immediately. Within moments, it had slumped to the floor, unconscious.

Locking the creature in the special cage, Frankenstein moved on to the next step, giving the creature a new brain, "preferably the brain of a genius." Professor Durendel was the only one who fit that description but he was quite healthy, physically.

"You wouldn't kill him?" Simon asked fearfully.

Fixing his disciple with a pitying look, Frankenstein quietly replied, "I'm not a murderer, Simon."

But events made Frankenstein's words unim-

portant. Professor Durendel was found in his cell... a suicide; he had hanged himself with the strings of his violin. For Frankenstein, this was a godsend. The matter of the creature's new brain had been settled. But they would have to work fast.

Chap. 7 The Brain Transplant

Simon was carrying out the most delicate surgery of his life, severing the sensitive nerves & spinal cord under Frankenstein's directions. Within moments he was holding the brain of Prof. Durendel in his hands and Frankenstein was soon placing the mass of living tissue, with the secrets of a brilliant but unbalanced mind, in a tank of nutrient fluid.

Frankenstein found that the brain was perfectly sound. But Simon had other matters on his mind. Searching the late Durendel's possessions, he had found the man's medical record. Someone had left it in the cell for the unhappy little man to see... with the diagnosis "incurable" quite prominent. The disclosure had been too much for the Professor to cope with... he had taken the only way out for him.

Confronted with this disquieting information, Frankenstein told his angry assistant about the Professor. Durendel had been sent for a simple nervous ailment. But something had occurred at the asylum and he had made a murderous attack

on the director. There was no way for Frankenstein to cure the little man . . . he would have spent the rest of his life there. The news mollified Helder for the moment and he & Frankenstein began to plan to transplant the Professor's brain into the creature's skull . . .

Again the delicate surgery, removing the creature's old brain, replacing it with Durendel's brilliant mind. They would have to wait 10 days before the creature regained consciousness. As he staggered off to his quarters for some needed sleep, Simon could hear Frankenstein whispering to himself, "If I've succeeded this time, then every sacrifice will have been worthwhile . . ."

Days passed. Frankenstein, Simon and even the usually calm Sarah became more & more an-

Chap. 8

A Bride for the Monster

The combination of one man's mind in the lumbering, grotesque body of another soon proved less than successful. Frankenstein's efforts to get the creature to exercise Durendel's brain would usually end with the creature becoming surly when it was hungry. To Frankenstein this meant that the body was rejecting the new Brain . . . the creature would become a vegetable, then die. But something happened . . .

Simon, alone in the lab with the creature, became the object of a murderous attack as the thing, driven to a bestial rage by not getting its food fast enough, hurled an object at a mirror, then went after Helder with the jagged end of a



Dante's Inferno? No, Baron Victor Frankenstein's hellish laboratory!



"Darth Vader, eat your heart out!" growls his alter ego, the hellish Frankenstein monster.

xious . . . until one night, as Sarah kept watch in the surgery, the creature opened its eyes and stared at the girl. Recognizing the Angel, it rasped out, "Help me . . ." but Sarah was already gone like a ghost, returning with Frankenstein & Helder. Seeing the creature was in a state of shock, Frankenstein acted quickly, addressing it as "Professor" and making sure it could identify the 3 people gazing at it.

"You've done it," Simon whooped. "You've made it work!"

"We did it," Frankenstein corrected. "The three of us."

"No, you did it! Baron Frankenstein . . . nobody else!"

As the trio left to celebrate their triumph, the creature, forgotten for the moment, began to sob to itself, "Why? Why?"

large, broken bottle. Only Frankenstein's timely appearance saved Helder's life as he saturated his own coat with ether, leaped upon the creature's back and literally wrapped the coat around the thing's head. As the creature succumbed to the ether, it was locked in the special cage as Frankenstein pondered this new problem.

Suddenly he realized that the body wasn't rejecting the new brain—it was taking it over! "I told you how Schneider used to kill . . . with broken glass! The sight of that glass triggered off another step in the reaction!"

But the Baron was not to be defeated. A strange look began to creep into his eyes as words rushed from his mouth. The new brain was functioning, the body was in excellent condition. Frankenstein intended to capture the



"Mind if I cut in?" asks Shane Briant.

"essence of the man . . . before it's too late. If everything could be reborn, unblemished! If a new version of his true self could be created . . . in the normal way!"

Simon's astonishment turned to horror when Frankenstein revealed who would be mated with the creature, with the help of certain drugs . . . Sarah! "She's not subnormal," Frankenstein chattered on, "physically or mentally. Her lack of speech . . . was caused by traumatic shock, that's all. Another shock could bring her speech back at any time but now her real function as a woman could be fulfilled."

All Simon could say was, "I think you're mad!" Hearing those all-too-familiar words, Frankenstein began to chuckle. "Possibly. But I've never felt so elated in my life, not since I first . . . but that was a long time ago . . ."

But Simon was already heading for the surgery, informing Frankenstein he planned to take Sarah to the Asylum director for protection. But Frankenstein only looked at his disciple in pity and revealed—

Chap. 9
Surprising
Secret

"Herr Klauss . . . the director? My dear boy, he's *her father!* That's why Prof. Durendel attacked him! Because he found out what he had

done to Sarah. It is also why I am able to do as I please here . . . Because I know too."

Simon knew there was nothing he could do as Frankenstein proceeded to dress for a journey into the nearby village to obtain the drugs needed for the bizarre "wedding". Before he left, Frankenstein turned and touched Simon meaningfully with his cane. "Don't do anything stupid, will you!" Then, with a satisfied, "I'm sure you won't," Baron Frankenstein left to set the wheels in motion for his bizarre experiment.

But Simon was determined to prevent his idol's mad plan from coming to pass. No matter how devoted he was to the man's work, he couldn't allow this monstrous, perverted plan to become a reality.

Attempts to get thru to the brain of Prof. Durendel had been futile. All the creature would do was indicate its hunger. Finally Simon decided to poison the thing when he gave it its food.

The reaction to the poison was instantaneous. The creature fell to the floor of its cage, writhing in pain. Certain it was helpless, Simon entered the enclosure with a scalpel, intending to end the thing's existence . . . when he suddenly found himself fighting for his life. He hadn't reckoned with the monster's incredible strength. The thing now had the upper hand as, enraged, it was about to slay him . . . when a woman's horrified voice cried out, "Let him go!"

Both Simon and the creature looked in astonishment at Sarah, who was repeating her words in a tautly-controlled voice. Taking advantage of the thing's bewilderment, Sarah got Simon to his feet and the two fled from the hidden room, closing the panel before the totally-enraged creature charged them.

They couldn't know that, as they fled down the asylum corridors, Frankenstein had returned, entered the surgery and found himself facing the angry monster . . . as the panel to the surgery closed again.

Chapt. 10 Dark Victor-y

Things moved rapidly, like a nightmare. The creature, now free, had gone on a rampage thru the asylum graveyard, tearing open graves as it searched for Professor Durendel.

The director, terrified by the report of the creature at large, sent his warders to hunt it down . . . and kill it. But the creature, recalling Klauss's attack on Sarah, broke into the man's office and put a gruesome end to the director's life. With a broken bottle.

The inmates had been freed to help in the hunt just as a thunderstorm's lightning added a strange illumination to the stone corridors of the asylum. The creature appeared, only to be shot in the stomach by Ernst. Clutching its abdomen in pain, the creature saw Sarah, making her way toward him, pity on her gentle face, and reached out to touch her. That's when one of the inmates screamed, "He's going to kill her!" and the

horde of mad creatures fell upon the monster like ravening beasts, tearing the helpless being apart as Sarah & Simon watched in mute horror.

It was Frankenstein who put a stop to it all, as, battered, his right arm covered with blood from the creature's attack, he viewed a scene from hell: the inmates actually ripping the creature open, tearing out pieces of flesh & organs. Suddenly, Frankenstein's voice cut thru their chaos in a roar of pain & rage. "SILENCE!!!!"

The voices stopped. Frankenstein ordered, "Go back to your rooms," before walking off.

Simon & Sarah found the Baron back in the surgery, bandaging his wounded arm. He began to talk of new ideas, his eyes gazing into a world of their own. "We've got a lot of work ahead of us. I've been thinking about what went wrong. Too much reliance on surgery, too little on biochemistry . . . Reinhauser is very interesting on that point."

Simon could only stare as the Baron talked on, moving around, picking up damaged equipment, brushing away broken glass. "The creature's dead," he reminded the Baron but Frankenstein shrugged, "Oh, that's of no importance. Best thing that could have happened to him . . . no use to us or himself. But nexttime . . . we'll discuss the details later. For the moment, we must get this place tidied up so we can start afresh. Now, we shall need new material, naturally . . . Herr Adler in 1-0-6, perhaps. No? Oh, well—little matter, there's plenty of time to decide that . . . plenty of time."

Simon Helder & Sarah could only watch, stunned, as Victor Frankenstein bustled about the surgery, his mind whirling with new plans, new ideas . . . or perhaps the madness that seemed to have overtaken his incredible brain in a realm where he was the master. . . .

BEHIND THE SCENES

FRANKENSTEIN & THE MONSTER FROM HELL became Hammer Films' 7th entry in its popular terror series, placing Baron Victor Frankenstein in the very place his foes & critics claimed he had always belonged . . . an asylum for the criminally insane!

The film marked Peter Cushing's 6th appearance as Frankenstein and a welcome return to the screen of director Terence Fisher. Fisher had been away from the screen for almost (at least) 3 years, due to an accident. He had been hit by a motorbike and his leg was broken. This occurred shortly after the completion of FRANKENSTEIN MUST BE DESTROYED (1969). As soon as he had recovered, Fisher's leg was



Dr. Simon Helder demonstrates to elder Dr. Frankenstein how to make an eye bowl. "You just punch it in the socket."



The wounded Creature is about to expire.

broken again . . . by a motorbike!

In his screenplay, John Elder [the pen name for Hammer producer Anthony Hinds] used the factor of madness as the basis for much of the film's goings-on. The asylum director was a character in need of some treatment himself, while Frankenstein emerged as an individual whose sanity, in the final part of the film, was left open to question. Of course, his concise, brilliant mind was still active. After all, it's not every inmate who winds up running the asylum.

The outside world is a bit mad, too, in its narrow, superstition-tinged attitude toward medical research, and those who would go beyond the bounds placed upon it by "God-fearing men". Witness Simon Helder's trial for "sorcery"!

About the only "sane" people, it seems, are Simon, Sarah (despite her loss of voice due to emotional shock) and Prof. Durendel, even tho he did go on a violent rampage when he found out what the director did to Sarah.

One aspect of the film that caused mixed reactions from fans was the "creature", Dave Prowse, a 6'7", 210 lb. weight-lifter/actor. For his part (probably the most uncomfortable one in his career), Prowse was enclosed in a "monster suit" & head covering, devised by Hammer's

makeup artist Eddie Knight & special effects master Les Bowie. The outfit was like an outer coat & must have proven incredibly cumbersome & stifling under the hot lights used in filming.

Some fans either went along with the creature's appearance or said it looked too much like a gorilla. But, as readers will remember, there are references to the creature/Schneider as being almost "Neolithic" in appearance & nature . . . plus there is the factor of that 30-foot fall to a stone yard below (which isn't going to do anybody's looks any good).

Peter Cushing gave another fine performance as Frankenstein, treating it with the same zest as if he were portraying the character for the first time . . . even tho he could probably do the Baron in his sleep.

Filmed in 1973, but not seen in the U.S. until 1974/75, FRANKENSTEIN & THE MONSTER FROM HELL remains the last (for the moment) film from Hammer dealing with the Baron & his "work". Whether or not we shall see Peter Cushing continue as Frankenstein (the ending of the film certainly left an opening for a followup) while Terence Fisher directs again is up to Hammer.

Perhaps if the fans set up a clamor . . .

STAR WARS SOARS

WHY IS **STAR WARS** THE
BIGGEST MOVIE OF
ALL TIME?
HERE'S WHY...



GONE WITH THE WIND, once the biggest box-office money-maker of all time, tumbled to the slash-cash attack of JAWS.

But now both legendary record-breakers are gone with the wand of Obi-Wan: the Jawas et al have made a jellyfish out of Bruce and the WIND has wound down to a zephyr before the hurricane of enthusiasm for STAR WARS.

I talked, from Hollywood, to a fan in New York. He told me on the phone: "People who are tired of standing in line for 3 hours to see STAR WARS here are getting on trains and going down to Philadelphia." The wait in Philly, I'm told, is "only an hour & a half."

A Warfan in Hollywood (anyone who has seen



Hands Up! But the Stormtroopers will soon discover they're caught with their bloopers down if they think they can capture See-Threepio & Artoo Detoo.

STAR WARS a minimum of 10 times is a War-fan) got in a line that stretched around the corner. When he got to the box-office he was surprised to find they were playing the revival bill of WAR OF THE WORLDS & WHEN WORLDS COLLIDE. "STAR WARS is playing up the street about 6 blocks," he was told. The notion of a line half a mile long obviously hadn't impressed him as fantastic or impossible.

Last May, I was the Guest of Honor at the 20th Anniversary of Modern Science Fiction in Tokyo.

There were 1000 or more sci-fi fans there.

Every sf buff was anxious to know about STAR WARS, which isn't scheduled to play in Japan till some time in 1978.

It is the middle of September 1977 as I compose these words. Last night a science fiction fan I had met in Godzilla-land came to visit me. He bought the STAR WARS SPECTACULAR and the 3 other issues of FAMOUS MON-

STERS featuring SW.

"What brings you all the way to America?" I asked Norio.

His answer stunned me:

"I couldn't wait to see STAR WARS!"

At this writing, he's seen it 4 times already. Obviously he is intent on becoming the first Warfan in Japan.

Banzai, Samurai!

a famous farmer speaks

The first farmer who probably comes to mind is Luke Skywalker. (Yes, the linotypist who turned him into Skywater last issue has been executed before a laser-squad.)

But there is another very well known one:

Philip

José

Farmer

This Hugo & Nebula Award-winning sf star

JEDI KNIGHT



Ben (Obi-Wan) Kenobi, benevolent warrior of the Old Republic.

was invited, in the company of George Pal, Robert Bloch, "Lt. Sulu", Marion Zimmer Bradley, Donald A. Wollheim & other sf celebrities, to contribute his opinions about STAR WARS, which we featured in our last 2 issues.

He didn't respond at the time.

But he does so now:

Some time ago you sent me an inquiry about my reaction to STAR WARS.

I told you I hadn't seen it yet since it hadn't come to Peoria.

But it's been here for about two months now, and I've seen it three times.

Granddaughter Kim has seen it four times and would like to double that. She thinks it's the greatest film she's ever seen.

I loved it, know it has some faults from the viewpoint of a long-time hardnosed sf aficionado.

So what?

Just loved it.

— Thus spake Esperanto-speaking, Tarzan-revitalizing, Doc Savage-scripting, Riverworld-immortalizing, Giant in the Field (also in the City) Philip José Farmer.

"... eating her kurtz & whey"

Little Miss Muffett sat on her tuffet while Gary Kurtz, producer of STAR WARS, bound up to the stage, bound for glory.

The stage was in the ballroom of the world-famous Fontainebleu Hotel in Miami, Florida.

The occasion was the 36th World Science Fiction Convention.

The evening, the Awards Ceremony after the banquet.

The banquet hall was packed to the gills—the gills of the Creature from the Black Lagoon.

There were 1900 attendees at the Convention and very possibly more than 1000 of them crowded into the great hall for the great event.

Forrest J Ackerman was called to the stage



by Toastmaster Robert Silverberg to make the annual presentation of the Big Heart Award.

Charismatic CJ Cherryh was a vision of loveliness as she received the coveted John W. Campbell award from the hands of Campbell's widow.

A shout of approval went up as it was announced that Isaac Asimov had won a Hugo for "The Bicentennial Man", a brandnew story which he had originally written for an anthology of the same name prepared (but due to unfortunate circumstances beyond his control, never published) by Porry Ackerman.

CARRIE, FUTUREWORLD, LOGAN'S RUN & THE MAN WHO FELL TO EARTH were contenders for the Hugo; much to the surprise of your Editor, who thought CARRIE did an excellent job of being scary and FUTUREWORLD was superior to the very good WESTWORLD and THE MAN WHO FELL TO EARTH was for the "art" theaters rather than the masses (meaning it had limited appeal but was most unusual & worthy);—much to your Editor's surprise, the fans voting on the Hugos did not feel any of the 4 films worthy of the annual honor and so No Award was declared.

About this time emcee Silverberg got off some crack about STAR WARS... and behind his back, from behind the curtain, there appeared a tall familiar figure.

About 8 feet tall.

A shaggy creature whose facial features have become as endeared to filmmonster fans as King Kong... Mighty Joe Young... Zira:

Chewbacca!

Chewbacca in the flesh! All 8 towering feet of him!

Neat!

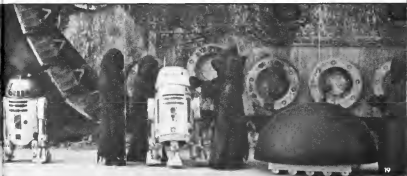
chewie knew he could make chop suey

Chewie dropped a paw on Silverberg's shoulder.

LOVELY LEIA



The Princess caught in a kittenish mood. She's Carrie Fisher.





With his extrasensory powers, the Dark Lord of the Sith receives a mental message from Governor Tarkin, to wit: "Dig you later, Darth Vader!" Darth menta-beams back: "Now you're Tarkin, guv!"



This noxious nocturnally-black dwarfish creature haunts the wastelands of Tatooine—and the nightmares of all who have seen STAR WARS. Even sand-sharks turn their backs on one of these Jawaas!

There was a pause while the audience roared. Silverberg looked around apprehensively, like Mae Clarke in the bedroom scene with the Frankenstein monster.

Like Ann Robinson looking at the Martian tentacle-claw lying on her shoulder.

Silverberg's black hair turned silver.

His knees turned to water (surely you've heard of water on the knees).

His eyeballs bulged like Peter Lorre's.

He shrank like the Incredible Shrinking Man.

He turned as pale as the Invisible Man.

He obviously wished he could beat it out of there like the Bionic Man.

But then the day was saved.

And the night.

And Silverberg's plight.

He opened the next envelope and what do you know:

A SPECIAL AWARD FOR "STAR WARS"!

The World SF Con committee didn't even wait for the Academy of Motion Pictures and its Oscars.

Or the Academy of Science Fiction, Fantasy & Horror Films and its Trixie (Lang Award).

Or the Science Fiction, Horror & Fantasy Hall of Fame Award.

{In your editor's opinion STAR WARS must receive accolades from all of them.}

But right then & there STAR WARS received recognition from the science fiction community.

And, in the absence of George Lucas, the genius behind this space epic, Gary Kurtz, producer, jetted to the stage to accept the award.

"I want to thank all of you sci-fi & fantasy fans for this Award," he said, "for it was all of you that we had in mind when we made our picture."

"speak softly and carry a light saber"

On a later occasion during the Convention, Gary Kurtz, who, heardwise, somewhat resembles a young Abraham Lincoln, appeared on a STAR WARS panel.

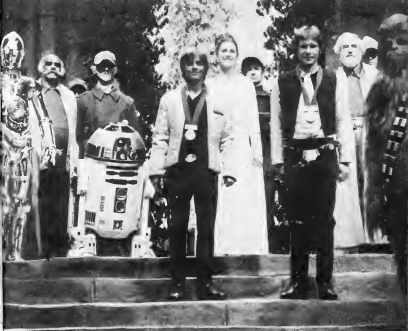
With Kurtz were:

Jack Williamson, Guest of Honor at the Convention and veteran of a half century of scientific authorship (he first appeared in *Amazing Stories* magazine in December 1928 and during his long & distinguished career has produced such filmable properties as "The Humanoids", "Darker Than You Think" and the classic space-time operas "The Legion of Space" & "The Legion of Time").

The man responsible for the Film Program at the Con, Rik Newman.

And myself, your editor.

There was a long lively discussion about the current impact of the STAR WARS phenomena



"... and they all lived happily ever after, in a time long ago, in a galaxy far away."

and its long-range portent for the science fiction & the sciencefilm field.

There was both pessimism & optimism expressed.

"Bad things are already happening like that bomb, THE BUBBLE, which burst within a week after it originally opened, being retitled FANTASTIC INVASION OF PLANET EARTH and touted like another STAR WARS."

"Good things are happening like van Vogt's COMPUTERWORLD being 'kicked up' from New World Productions, where it would be low budget, to the possibility of a big budget production at the STAR WARS Studio, 20th Century-Fox."

Sorry, that's it, all out of time, folks.

Watch Next Issue for coverage on the eagerly anticipated CLOSE ENCOUNTERS OF THE THIRD KIND.

And then, in our 20th Anniversary Issue, we'll be back with More Star-ling Stuff on STAR WARS!



Meet McCloud Buxter—he grew up to become a Stormtrooper for the reign of terror perpetrated by the Galactic Empire.

END

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2. THE INVENTION OF THE WHEEL.
3. THE 20th ANNIVERSARY ISSUE OF FAMOUS MONSTERS.

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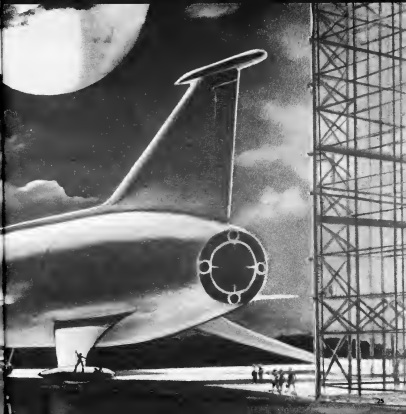
COLLISION

THERE IS NOWHERE TO HIDE



1 COURSE

...WHEN WORLDS COLLIDE!





Humanity's Last Hope: the Space Ark rockets off for the New World.



The tides rise to tidal wave proportions and New York drowns!

They knew the Minute, the Hour and the Day the World would Come to an End and Humanity would be Destroyed! Only an Ark of Space could save—some.

A sinister, thrilling whisper stalks the telegraph trails of the world. . . Two scientists confirm their calculations: 2 great planets have jumped their orbits and are racing thru space to collide with our world. . . This means D-Day for the entire Earth—a date with Death, Doom, Destruction.

"The League of Last Days" is formed. . . They plot a maraculous escape in which only the fittest will survive. . . Millions revert to savagery as civilization crumbles, law and order become a shambles.

And then the crash—the end of the world. . .!

**STAGGERING!
IRRESISTIBLE!
FASCINATING!**

Screen history has never recorded a more spectacular sight. . . Visualize the colorful, vivid, terrifying vision of mankind sentenced to annihilation . . . salvation in space for a chosen few . . . total destruction for the majority of millions who spend their last days in terror & bloodshed as the face of the earth turns red in a torrential crimson flood!

Imagine all this, in a production backed by the entire artistic and technical resources of Paramount's gigantic studio—and you are assured the supreme screen achievement of all time!

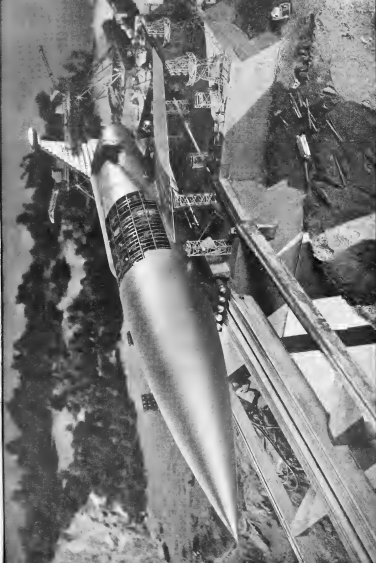
Directed by Cecil B. DeMille.

when worlds collide

Cecil B. DeMille?! Something strikes you as odd? You seem to remember or have heard that **WHEN WORLDS COLLIDE** was a Geo. Pal production? You recall no world-wrecking in the career of the late CBD?

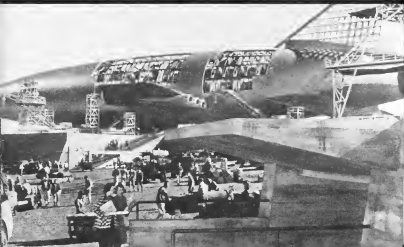
Right you are!—and you've just won yourself a free rocket ride to the Moon Lagoon.

Actually, the Foreword to this article was taken almost word for word from Para-



Constructing the great silver bird of space that holds out the last possibility of survival for the human race.

END OF THE WORLD OR



The Space Ark under construction and the Space Ark underway to its date with destiny on a distant, unknown world.



NEW WORLD BEGINNING?



Humanity's Last Hope takes off for the void, leaving behind a drowning, cracking planet, soon to be devoid of life.





Richard Derr & Barbara Rush look to the future and life on another world.



The rocket roars down the launching ramp before it soars upward and outward to space—and Destiny.

mount's publicity book predicting its hits for the year 1934.

The prediction was a bit premature.

WHEN WORLDS COLLIDE, originally serialized in *Bluebook* magazine in 1932, was not to reach the screen (and rock it like a rocket) till almost 20 years later when, in New Orleans in 1951, on the occasion of the annual World Science Fiction Convention, the lucky space fans in attendance got to see the world premiere of WHEN WORLDS COLLIDE.

The novel itself was written by Philip Wylie & Edwin Balmer and when the first installment of it appeared it doubled the magazine's circulation; it was reported that the employees of the printing plant where it was being published were so excited about it that the 200 of them dropped their work to grab the story wet off the press!

10,000 sticky inky fingers!

Luckily their boss was a Spaceman too at heart.

last chapter in earth's life

The chapterheads of the book itself give a dramatic summary of the action of the film: The Amazing Errand . . . The League of the Last Days . . . The Strangers from Space . . . Dawn After Doomsday?

A World Can End . . . First Effects . . . Some Demands of Destiny . . . Marching Orders for the Human Race.

How the World Took It . . . The last Nite in New York . . . The Approach of the Planets.

The Saga. The Attack.

The Last Nite on Earth.

Starward Ho!

The Journey Thru Space. The Crash of Two Worlds. The Cosmic Conquerors.

it begins with Bellus

The world's first hint of extinction comes (in the picture) when astronomers detect another sun, a "little" red runaway sun named Bellus, inconveniently headed for the same spot in space generally occupied by—us.

A frightening case of For Whom the Bellus Tolls—and if that funny is over your head, sonny, well . . . so is Bellus! And here's where the trouble starts: when Bellus gets too close to Tellus (which is another name for Earth), that big bonfire from outer space is going to burn our planet



The ship's passengers black out during the tremendous acceleration of takeoff.

as black as a teen girl cook's first piece of toast. We'll either roast to death or—worse yet—get smashed to smithereens by a companion of Bellus, a planet named Zyra.

"As far as the collision with Bellus and the rocket were concerned," said the picture's director, Rudy Mate, in an interview, "the film was frankly science fiction. We launched the spaceship horizontally instead of vertically, in the usual way. Jets beneath the ship supplied the initial impulse that started it rolling down a track like the carriage of a rollercoaster. After reaching the bottom it shot up off into the air at about 3000' per second. The jets were dropped as the ship left the track and the rocket motors went into action. After penetrating the atmosphere the ship speeded up to the velocity of escape of 7 miles per second."

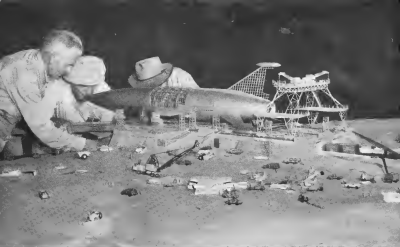
With the whole world clamoring for rescue, rich men offering their fortunes,

poor men their files of *FAMOUS MONSTERS*, only 40 people can be accommodated on the new Noah's Ark of space that is hastily built during the last days of life on Earth. Four hundred feet long, it is of gleaming metal tapering to a needle-sharp nose; 75' wide. It will be hurled into space, with its human and animal cargo, at a speed approximating 1500 miles an hour. Forty men and women, out of the whole human race, seeking survival on a new world while the one they leave behind is rocked and ravaged by cosmic forces the like of which no human being has ever experienced.

As Bellus, the great flaming bowling-ball of death, approaches Earth, the surface of our planet begins to crack up under the gravitational stresses and strains.

The earth quakes.

Sleeping volcanoes waken, belching forth fireballs like Roman Candles and white-



Unsung heroes: talented members of the Paramount prop dept. working on construction of the wonderful Worlds Collide rocket.

hot rivers of molten lava.

The tides rise in the 7 seas and as tempests of hurricane strength roar through the atmosphere, howling like banshees at the wake of the world, tidal waves of un-

precedented height attack New York with watery fists. Broadway becomes a colossal trough of water as millions of tons of angry ocean smash and batter at the skyscrapers of the great metropolis.

With the world literally crumbling around their ears, the planet pioneers flee their dying Mother Earth on a column of flame. They are almost squashed flat by the multi-gravities of the takeoff but, having been picked for their superb bodies as well as their superior brains and quality of emotional stamina, the hardy spacemen and spacemen survive the shock of the leap into space.

It is a thrilling race with Destiny.

A do-or-die effort to cross the interplanetary void to a new haven in the sky.

And when the Earthship at last comes to rest on the alien soil of Zyra and the last 40 human beings in existence emerge from their metal cocoon to test the atmosphere of their second home, a warm and friendly flowering landscape greets their anxious eyes. It is a welcome sign.

The old Earth, with its pride and prejudices, is gone. It is Day #1 on the New World Zyra and for the orphans of space a new life dawns.



Look closely: the main man (holding tray) is no stranger to planets like Kyra—he came from Krypton! Yes, it's KIRK ALYN ... still acting, currently portraying the earthly parent who adopts the supersbaby in the new version of SUPERMAN.



From Adam to Zyra. The Passengers descend from the Interplanetary Ark onto the soil of the Allen Planet that is to be their Refuge and their Reincarnation.

STAR WARS MAIL ORDER STORE

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STAR WARS FULL COLOR POSTER

THE SWORD POSTER Paste this big 20"x28" poster on the wall for inspiration. A painting by Hildebrandt, it has Luke & Leia rendered in golden hues with a formidable Darth Vader glaring from the sky. C-3PO & R2D2 are there! Full color! #2890/\$2.00



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C-3PO & LUKE
-2753 SIZE 10 BOYS \$4.75
-2754 SIZE 14 BOYS \$4.75
-2755 MEN'S SMALL \$5.95

HOW MARS ATTACKED THE WORLD

HGWells imagined it... Orson Welles panicked the country with his rendition of it on radio... George Pal magnificently produced it as one of the Outstanding Scientifilms of All Time. Producer Pal takes you behind the scenes of his \$2 Million Masterpiece to reveal how the Martians almost massacred Earth.

THE WAR OF THE WORLDS had been owned by Paramount for 26 years but no producer had ever tackled it. But by 1951, with the big vogue for films of a science fiction nature, it seemed a "must".

I was stimulated by the problems it posed. Altho written 56 years before, in many respects it had withstood the advances of time remarkably well and remained an exciting and visionary story of the future.

It offered me my greatest challenge up to that time to figure out how to film the Martian machines, their heat and disintegration rays and the destruction and chaos they cause when they invade Earth.

TFW's appreciation to George Pal, Paramount Studios and original script writers Julius and Philip (now George) Smith for their cooperation in making this revised version available to a whole new generation. The feature first appeared in Outstanding Science Fiction, now Amazing Science Fiction.





Ann Robinson & Gene Barry stare in fright & wonder at tri-color Martian eye-machine, a portion of which has been hocked off from its parent body.

It ended up by being my most costly picture till then: \$2,000,000 as contrasted with \$596,000 for *DESTINATION MOON* and \$936,000 for *WHEN WORLDS COLLIDE*.

It also took the longest period of time to make. More than 6 months of special-effects work plus an additional 2 for opticals were needed after our regular shooting schedule with the cast was concluded; work with the actors took 40 days at the studio and on location in Arizona.

More special-effects went into *WAR OF THE WORLDS* than any of my previous pictures. More than 4 times as many, for instance, as were featured in *WHEN WORLDS COLLIDE*. Actually half the film consisted of some form of special-effects.

It is my great sorrow that my good friend Gordon Jennings, Paramount Special-Effects Director for more than 2 decades, a multiple Academy Award winner and the recognized leader in his field, died of a heart attack shortly after we finished work on the picture and before it was shown publicly.

modernizing the old master

If for one moment you think the challenge of modernizing Wells' story was child's play, just take a scrap of paper and list the commonplace inventions and scientific discoveries which we utilize in our daily living that were utterly nonexistent when Wells wrote his story.

There were no airplanes, atom bombs or tanks with which to fight the Martian machines at the time he wrote his tale. His readers followed his story on a flight of imagination. Our audience comes to the theater today conversant with the terms nuclear physics, atomic fission, gravitational fields and space platforms.

Even children play with space helmets and ray guns and are as familiar with such expressions as "blast off" as their elders.

It was exciting to take Wells' imaginative work and couple it with modern discoveries and come up with a film that would be entertaining, credible and believable to an audience geared to scientific awareness.

decision: 6000 mile switch in locale

One of our first decisions was to move the setting from London and environs to Southern California. Our audiences might well believe that such a Martian invasion could take place in such a locale.

Los Angeles as the metropolis invaded by the Martians was a logical choice, too, because it was possible for us to arrange to actually clear a portion of the city streets of the populace for several of our scenes.

I'll wager that if I could climb into the Time Machine which Wells wrote about in another story and flash back 56 years for a conference with the gentleman, he'd have approved the changes.



A Martian War Machine—sleek, streamlined, sinister; manufactured of an unknown metal—glides thru downtown Los Angeles, destroying its Civic Center.



Last moment on Earth for the minister who tries to administer peace & goodwill to the malignant Mors machine.



Three venturesome men reduced to ashes as the victims of Hiroshima & Nagasaki, incinerated by death-rays.



Too close for comfort. A face that only a Martian mother could love? (No, millions of filmmonster fans love it too!)

Now how he would have taken our addition of a romantic interest I won't hazard a guess. But in the film business you have to be practical. No one is less interested in doing routine boy meets girl stories than I. But a boy-and-girl theme is necessary even in a science fiction film of the scope of **WAR OF THE WORLDS**. Audiences want it.

Wells' conception of a Martian being was an octopuslike creature. We made ours a huge crab-like being with one giant Cyclops eye with three separate lenses, a big head to hold its oversize brain, and long spindly tentacles with suckers on the end for arms.

The Martian was the handiwork of our talented young unit art director Albert Nozaki who worked from start to finish under Paramount supervising art director Hal Pereira.

After Nozaki finished his design I called in a sculptor, make-up man and artist named Charles Gemora, who became famous as the gorilla in the film **INGAGI** years ago. I asked him to build the monster.

He built it out of papier-mâché and sheet rubber, created arms that actually pulsed—thru

the use of rubber tubing in them—and painted the whole thing lobster red. It was a startler all right—something right out of your worst nightmare.

Gemora is a short-statured man who could fit into the contraption too, so we hired him to operate it. When he got inside he moved around on his knees, holding his arms hunched out. His hands came just to the elbows of the Martian's formidable-looking tentacles.

Then we showed only one fleeting glimpse of the creature in the final picture! All that effort, money and time for a few seconds on the screen.

Why? Naturally there was an argument on how much the Martian was to be shown in the finished picture. But we decided that a hint of horror is often more effective than a large dose. And anyway, would you have wanted to know this thing intimately?

special effects "bug" #1

Our greatest special-effects problem was building and operating the warlike Martian machines which land on Earth to destroy its inhabitants. We came close to electrocuting our crew in de-

signing this one.

We went back to the original Wells book for inspiration. My first edition is illustrated with scenes of a huge, disklike object on giant stilts.

However, Wells' conception of the machines was mechanical. In this era we decided ours should be electrical.

I wish we'd never seen the illustrations of the stiltlike legs at all! We'd have saved a lot of grief. For the original plan, worked out by the special-effects people, was to have the machines—which were to be miniatures—rest on 3 pulsating beams of static electricity serving as legs.

The idea was to use a high-voltage electrical discharge of some one million volts fed down to the legs from wires suspended from an overhead

rig on the sound stage. A high velocity blower was used from behind to force the sparks down the legs.

We made tests under controlled conditions on our special-effects stage and they were spectacular. I couldn't have been more delighted.

But there was one great problem. It was dangerous to generate a million volts on a regular sound stage. It would be too easy for the sparks to jump to damp dust, dirt, metal or what have you. It could have killed someone, perhaps set the studio on fire.

So after the test opening scene we reluctantly gave up the electrical legs for the machine, altho a great deal of hard work had already been expended on them.



A World in Flames, imperilled by the implacable aliens from the Red Planet. Ruthlessly the hovering horrors created by ancient Martian superscience sweep thru the streets & cities of the 4 corners of the Earth, igniting humanity's proud buildings & monuments and reducing all to smoking rubble.

It was in actuality as dangerous as we had wanted it to be on the screen!

war-machines were amazing miniatures

The Martian machine and its destructive rays, the looming large on the screen, in reality was scaled down to one sixth real size when we filmed it.

We built 3 miniature machines, 42" in diameter and made out of copper to maintain the reddish hue always identified with Mars, the red planet.

They were flat, semi-disk shaped objects. We

gave them 3 distinctive features, a long cobra neck which emitted a disintegrating ray, an electrical TV camera type scanner on the end of a snakelike metal coil which emerged from the body of the machine, and wing-tip flame throwers.

Each machine was operated by 15 hair-fine wires connected to a device on an overhead track. By means of these wires we carried the electrical controls to make the cobra neck, the scanning eye and other portions operate properly.

This was indeed puppetry on a huge scale!

Here is another trade trick on how we made the triple-lensed scanner:



Defeat for the Martians comes miraculously at Earth's 11th Hour as they are overpowered by invisible invaders in their own extraterrestrial blood systems: bacterial A limp Martian arm; spindly, terminating in trifurcated suction cups; extends from a crashed warcraft at the conclusion of the film.



Albert Nozaki, the genius who designed the War Machines ... and earned the appreciation of posterity.

It was actually thick plastic with hexagonal holes cut in it. Behind these, rotating light shutters gave a flickering effect.

But in creating the flicker we got into fresh trouble. We got a strobatosc effect, the sort of thing you see in a movie of wagon wheels in which the turning spokes seem to go faster, then slower when they are in conflict with the camera shutter speed. Our answer was to very carefully regulate the shutter speed behind the head.

Those vicious-looking fire rays emanating from the machines were burning welding wire. As the wire melted, a blow torch set up behind, blew the wire out. The finished result looked highly realistic.

artwork plays important part

Before we ever started shooting the picture, more than 1080 sketches were prepared by Nozaki supervised by Art Director Pereira, working in close collaboration with Director Byron Haskin. These showed their conception of how combined live action and special effects, or each of them separately, would look.

Originally, they were rough sketches but by the time we were ready to begin shooting in January, 1952, detailed drawings were completed and inserted at the

proper places in the script to guide Director Haskin, Cameraman George Barnes, A.S.C., and the rest of the crew.

It isn't customary to detail so carefully what each scene and camera setup will look like but in a science fiction film of this type it is vitally necessary to hold down costs and production time.

Nozaki's drawings were especially valuable in the extensive sequence showing the evacuation of Los Angeles and the attack on the city by the Martian machines. Both live action and special and optical-effects were extensively mixed in these complex scenes.

In addition to shooting the downtown section of Los Angeles in real life, we created it in miniature on a sound stage.

small models mean big headaches

Miniatures are becoming a worse headache with each picture made. I've learned that even the teen-agers can spot them in most films these days.

We absolutely had to maintain an aura of credibility and authenticity for our story. This tends to give those expensive effects you read about to special-effects men and producers.

As a result we built miniatures more carefully than ever before. We strove for lifelike authenticity by making them

larger. Our Los Angeles City Hall miniature, for example, was 17' tall.

Quite a few experts told me that they couldn't distinguish between the miniatures and the real thing which really made me feel good.

how to film a panic

A check was made with Civil Defense Authorities before staging the evacuation scenes in order to incorporate the latest techniques for such an emergency.

Automobiles, rather than autoscooters, were the requirements for the 900 extras hired for the sequence. We wanted a traffic jam.

One of the scenes turned out to be un rehearsed real life. During the filming we heard one day that there had been a crash on the Hollywood Freeway which had caused a bad traffic tie-up. A camera crew was rushed to the spot like a newsreel staff and caught the scene.

We needed a deserted city. Ours was Los Angeles at 5:00 a.m. on a Sunday morning. Its normally clear streets at that hour were enforced by police outposts hooked up with our company by walkie-talkie.

It was hard work to frame a panic evacuation scene—but even more work to clean up the fallen masonry, rubble, papers and trash scattered for blocks up and down the center of one of America's largest cities afterwards!

real life vs. reel

Here's an example of how we tied in special-effects with the real-life evacuation:

We photographed a street on the back lot. With this we matched 4" x 5" monochrome still shots of Bunker Hill in downtown L.A. These were rephotographed on Technicolor film.

A hand-painted matte, done on an 8" x 10" blowup, then reduced to regulation 35 mm. film frame size, of the sky, background, flame-effects and the Martian machines was then matched with the live action.

This complicated business was accomplished in the special-effects camera department with large, expensive, custom-built, optical printers under the direction of Paul Lerpae. The optical printer cameras were mounted on lathes with adjustments calibrated down to 1/10,000 of an inch. They had to be in that great detail. The finest mistake made on a single film frame is magnified 200 times on an average-sized screen, even more on the modern wide screens.

For WAR OF THE WORLDS the optical-effects department painted between 3 & 4000 celluloid frames for us!

In one brief flash in the picture an "army colonel" Vernon Rich, himself a science fiction fan as well as actor is disintegrated by a Martian machine. It

took exactly 144 minutes of his inked-in figure to accomplish this illusion.

the army vs. the aliens

But everything I've described so far was just a practice session for the biggest hurdle of them all. The single, most difficult sequence to create in the entire picture was when the United States Army attacked the Martian machines and they fought back.

First we did the easy part—the live action with our cast and the National Guard on location near Phoenix, Arizona. For 2 days the outfit went thru maneuvers while our cameramen shot scenes of them defending our country against Martians.

Then the special-effects boys went to work. First, matte shots of trees and a command post were made. Then miniatures of a gully where the actors could hide and the approaching Martian machines were photographed.

Next the rays and explosions were inserted. After that came the bright yellowish foreground explosions.

In all we had 5 complicated processes to contend with. *At times we made as many as 28 different exposures to get our single final color scene!*

For a scene where an attacking tank is disintegrated, we inked in the tank outline on an opaque matte. Then we changed the color to red, then to red-blue. We got a flaring out of sudden flame from the tank by using diffusion glasses. Here was the spot where we switched from red to yellow. Afterwards we photographically "dodged in" the burnt areas around the area where the tank had been.

home-made atom bomb

When the United States forces drop an atom bomb on the Martians we had to come up with a gimmick to protect the invaders in this crisis. Special-effects devised a large, plastic bubble, 3' in diameter.

First, the machine was filmed alone. Then we photographed the explosion and the bubble and superimposed that negative over the first to get the final result.

There was no clearance needed for the facsimile of the atom bomb we used. It was a stunt engineered right on the sound stage by powder expert Walter Hoffman, who was 81! He got his effect by putting a collection of colored explosive powders on top of an air-tight metal drum filled with an explosive gas. Rigged up with an electrical remote control, its second try reached a height of 35' with the mushroom top of the real thing.

astronomical artist #1

While producing both *DESTINATION MOON* and *WHEN WORLDS COLLIDE*, I had employed the unique talents of artist Chesley Bonestell. I naturally wanted him back for *WAR OF*



Ann Robinson (and mirror image) as the "Girl from Mars", Studio publicity stunt to publicize *WAR OF THE WORLDS*.

THE WORLDS When he came he served a double role.

A series of his paintings of the planets in our solar system were shown during the prolog with the voice of Sir Cedric Hardwicke impersonating that of H. G. Wells in describing why the Martians were forced to migrate from their planet:

"No one would have believed that human affairs were being watched keenly and closely by intelligences greater than man's and yet as mortal as his own. No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. Yet, across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us."

"Looking across space, with instruments and intelligences such as we have scarcely dreamed of, they saw, at its nearest distance only 35,000,000 miles toward of them, our own warmer planet, green with vegetation and gray with water—a star of hope

to those inhabitants of a world far gone in its cooling.

"And before we judge of them too harshly we must remember what ruthlessness and utter destruction our own species has wrought."

—HGWELLS

Most of Bonestell's paintings were made on canvases of standard size but in the case of Jupiter he painted on glass. He created a mural 7' x 4' showing Jupiter's rugged terrain, leaving cut-out areas in order that the special-effects department could insert lifelike looking streams of molten lava coursing down the mountainides.

troublesome planets

Bonestell was also our trouble shooter in his role of technical adviser. He's the one who questioned accuracy when screenwriter Burns Lyndon gave the night temperature on Mars. As Dr. Robert S. Richardson, Mt. Wilson Observatory solar specialist affirmed, we have never seen the right side of Mars thru telescopes so we can only guess at the temperature. Better cut it out.

Then there was the Saturn incident. The script had presented the planet as peaceful and quiet. Bonestell advised that the bands around Saturn—not the



The Last of Los Angeles' City Hall! All over the world this scene was being duplicated—till the Martians were struck down by an unpredictable savior at the penultimate moment before Earth's complete destruction.

famous rings—appear stormy.

As contact man between us and Mr. Wilson and scientists at California Institute of Technology—which we called Pacific Tech in the picture—Boontall kept us on the right track.

Unfortunately for the straining ingenuity of the creators, you aren't thru with a science fiction film when it looks right: It's got to sound right, too!

the sounds of super-science

Just what does an out-of-this-world

cry or noise sound like? Gene Garvin, our dubbing mixer, took on this problem and pondered and tested it for 3 months.

How would a Martian scream sound? The boys pondered a long time on that one. Finally they arrived at the unusual conclusion of scraping dry ice across a contact microphone and combining it with a woman's high scream recorded backwards!

It was the weirdest sound anyone has yet come up with for one of my pictures.

The vibrating, almost singing noise of the machines themselves was a magnetic

recorder hooked up to send back an oscillation sound.

The eerie sound of the Martians' death ray was chords struck on three guitars, the sounds amplified, then played backwards and reverberated.

martians vs. teenagers

The nerve strain on co-ordination in a film like **WAR OF THE WORLDS** is tremendous. If one department lets you down the whole illusion can be spoiled no matter how the others have knocked themselves out for perfection. You get so wrapped up in your own particular problems and your part of the teamwork that by the time the film is in the can the whole thing is sort of a haze.

You've knocked yourself out on details and technicalities so that when someone asks you, "Is it good?" you can't answer "yes" or "no" for sure. The whole thing is a blur. A conventional picture is considerably easier to produce and judge.

That's why the first sneak preview at the Paradise Theater in Westchester, a Los Angeles suburb, had all those who worked on the film simply off this world's gravity. We'd used our imagination and ingenuity—given it everything we had. Was it good or was it ripe for blasé teenagers' laughter?

It was a fine feeling which the cast and creators shared when the preview cards came in "good." Just to make sure that this favorable audience wasn't an exception, we staged a second sneak preview in nearby Santa Monica. Another top response. Then we really relaxed.

Those Friday nite audiences of youths from 12 to 25 in jeans and leather jackets are the toughest audiences in the world to please. We were satisfied that, if they took our version of HG Wells, we'd made the grade.

Uncurling our fingers, almost arthritic with crossfingers, the print was shipped to New York. But was it time to vacation? Not by a planetful! **CONQUEST OF SPACE, THE NAKED JUNGLE, TOM THUMB, THE TIME MACHINE, ATLANTIS, THE CIRCUS OF DR. LAO**—these lay ahead, and many more hours of intense concentration and experimentation would have to be put behind many of us before the behind-the-scenes work on them was done and they were ready for presentation to the public. **THE END**

After **The End of THE WAR OF THE WORLDS**: George Pal need not have got knots in his fingers for his effort earned the Ackerman Award for Scientific Excellence.

MONSTER SHIRTS! NOW YOU CAN "WEAR" A WARREN COVER!

TOP QUALITY! THOSE WHO'D DESCRIBE THESE FINE SHIRTS THE FULL COLOR SCENES ARE NOT CIGALS, WHICH FADE OR PEEL, BUT ARE DYED INTO DURABLE POLYESTER & COTTON. THEY ALL CARRY THE FAMOUS WEAR-OATED WARRANTY. THIS MEANS TOTAL WASHABILITY & LONG LIFE!



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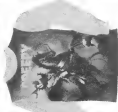
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MYSTERY PHOTO #102

ICKY ACNE

THE TEENAGE TERROR (pimpily complexion) strikes again!
(Would you believe Your Editor was once a pimply youth?)

(Would you believe Your Editor was once a YOUTH?)

[Careful what you think when you're in the presence of a telepath! I heard that mental remark, "Obviously Furry's been a youth TWICE because he's now in his SECOND CHILDHOOD!"]

Anyway—About the gorgeous girl to the right: do you think she might be an outtake (who'd want to take her out?) from EXORCIST II? (Or should that be called Eek-Sore-Cyst?) Is she CARRIE? Well, properly re-arrange the letters in this peculiar sentence and you'll have the title of the picture in which she appeared: DO HE TO DRY BONE.



ANSWER MYSTERY PHOTO No.101

The man with the lead hole in his head appeared in RUBY. The film's director was CURTIS HARRINGTON.

As we go to press, only a few had identified our 100th Mystery Photo, which was from THE MURDER CLINIC. DAVIO HERNANDEZ, BRUCE CANTLEY, MARK ROLLIE & LEO BOODENAVAGE are the quartet who get their names in print for recognizing the shuddersome women in the film or untwisting the scrambled title. A latecomer (since his response came from overseas) for Mystery Photo #98—DARK SHADOWS—was JOHN WRIGHT.



He's beautiful ... he's enraged ... he's engaged in **THE AFTERMATH**. And if this is a sample of what comes after math, your editor is glad he quit arithmetic after $2 + 2$

CREDIBLE FUTURE FILMS

the spaceways are jumping

\$14 MILLION for a new FLASH GORDON! 13 new episodes of a new (for TV) BUCK ROGERS!

THE FURTHER ADVENTURES OF F-L-E-S-H GORDON!

WAR OF THE WORLDS in TV format, a sequel to the original Pal picture now in release.

WAR OF THE ALIENS, co-starring Christopher Lee & Robert Vaughn, is a thriller about creatures from space invading Earth.

LASERBLAST, the next of feature from the company that produced END OF THE WORLD (with Christopher Lee in a dual role in the latter).

SPECTREMAN, a Japanese TV series consisting of 63 half-hour segments, now edited for American markets. Spectreman, like Superman, has 2 identities. As an everyday citizen he works for an antipollution agency, which receives mysterious raybeam messages from an unidentified planet, offering aid to defeat Dr. Gori, a super-intelligent, evil ape-scientist intent on destroying our world. The mad simian conqueror has created, from ocean wastes, 32 variant forms of life, all of which serve him on

his spaceship and constitute a weird threat to the wellbeing of planet Earth. Spectreman, in addition to enjoying all of Superman's powers such as being able to leap over tall buildings, run at fantastic speeds, lift enormous heavy objects, etc., can increase or diminish his size at will, so that he may in turn be an Amazing Colossal Man or an Incredible Shrinking Man.

CINDERELLA 2000 (billed as A Futuristic Fantasy).

METEOR—starring Sean (James Bond) Connery.

CLOSE ENCOUNTERS OF THE THIRD KIND.

IN THE DAYS OF THE COMET—HGWells' big novel. Scripter Robert Bloch tells FM that he has turned in a 160-page treatment to George Pal for what Paramount plans as a 6-hour-long TV miniseries.

THE MARTIAN CHRONICLES—Hot on the heels of its success as a Los Angeles stageplay, author Ray Bradbury is collaborating closely with scripter Richard Matheson on turning the classic work into another 3-night 2-hour-long TV series.

ALIEN—"A thriller about an alien creature, transported on a spaceship, who begins meta-



It's the Weird **WICKER MAN** of Christopher Lee's Legendary Unreleased Film, soon scheduled to be seen at last!



If Larry Talbot had met this Furry Female things might have been different. We all know the Legend of Larry—now we're offered **THE LEGEND OF THE WOLF WOMAN**.

morphosing into different forms and attacking the crew." Shades of A.E. van Vogt's "Black Destroyer"!

Van Vogt has completed his original shooting script of action in the 22d Century, **COMPUTERWORLD**. Originally done for New World Productions, company's boss, Roger Corman, is so enthusiastic about the screenplay that at time of going to press he is dickering with Alan Ladd Jr. to take it on as a 20th-Fox project. Ladd is credited with being the man with the foresight to pick up on **STAR WARS** when no other studio was interested in producing it.

SPACE STATION 1—Multimillion dollar Disney spectacle.

STARDATE—'Tis said t'will have 3 times the special fx of **STAR WARS**!

SPACE CRUISER YAMATO—This one exists! This is not simply a film announced for production but one which has already thrilled millions in the land where it was made: Japan. The synopsis of the space epic follows:

gorgon: 2199

On the brink of the year 2200, the planet Gorgon invades the solar system. The Earth is attacked by planetary bombs, drying up its oceans and leaving its lands seared & radioactive. Altho humanity has managed to survive in underground cities, the spacecraft defending Earth have been destroyed and scientists calculate that it is now Doomsday Minus 1 Year.

But just when things look gravest, salvation is offered Earth in the form of Stasha, Queen of Iscandar. She communicates thru galactic space to Earth that her planet possesses the Cosmocleaner-D, a special mechanism capable of ridding Earth of its radioactive blight.

This offer sounds like a lifesaver but there is a superfly in the ointment: Iscandar is 148,000 light-years distant in a sector of space never before traveled by terrestrial astronauts and the cosmic void between Earth & Iscandar is dominated by a hostile Gorgon.

The space cruiser *Yamato* is selected for a perilous journey thru uncharted space to Iscandar. The ship is equipped with the latest wave engine, modified for warp travel. 114 persons constitute the crew.

It is estimated that, even at time-wave speeds, the fantastic journey will take almost a year. But almost immediately tragedy strikes: the space cruiser is damaged in the vicinity of Jupiter and is forced to make an emergency landing on the floating continent in the middle of the Methane Sea.

The Gorgons attack the *Yamato* with missiles but it manages to get repaired in time and takes off from Jupiter, arriving next in the vicinity of the planet Balan, where the Gorgon base is located. Just as the *Yamato* maneuvers itself into a position to attack the base, the manmade sun that lights Balan begins to fall from orbit



After the **EMPIRE OF THE ANTS** the Arachnids get their chance in **KINGDOM OF THE SPIDERS**.

...directly onto the *Yamato*!

Will the cruiser be crisped like a piece of burnt toast, its crew incinerated? Is the last hope of humanity gone? Or will 2200 A.D. be a new dawn for the people of planet Earth? Worth a look to find out is the 98-minute-long color cartoon in the genre of **WIZARDS, FANTASTIC PLANET**, et al.

horror parade

But not *all* fantastic films forthcoming will be strictly spacial; special horror & monster movies will include:

YETI (yet another Abominable Snowman story).

MIGHTY PEKIN MAN (Shaw Bros.' answer to Dino's **KONG**).

WOLFMAN, incorporating footage of the ruins of the Frankenstein Castle in Germany. Based on "the true story of the wolfman of Bald Mountain."

THE LEGEND OF THE WOLF WOMAN.

The last (?) remake of **THE CAT & THE CANARY**.

A Sequel to **NIGHT OF THE LIVING DEAD: DAWN OF THE LIVING DEAD!**
REVENGE OF THE SAUCERMEN.

Alfred Bester's classic **THE DEMOLISHED MAN**.

PREMONITION.

SALEM'S LOT.

MANSION OF THE DOOMED.

FRANKENSTEIN'S CASTLE OF FREAKS.
ALUCARDA.

THE INCREDIBLE MELTING MAN (a disease contracted in space causes his flesh to liquify, something, apparently, like in **THE CREEPING UNKNOWN**).

RETURN FROM WITCH MOUNTAIN.

PREY.

A remake of **INVASION OF THE BODY SNATCHERS**.

THE NEW KING KONG.

THE RETURN OF KING KONG (Hong Kong).

KING KONG OF SIAM (10 feet tall with 2 heads).

PING PONG (a retitling of **TARZ & JANE & CHEETA & BOY**).

KING KONG FU.

THE GREAT GORGA (revised).

KONG ISLAND.

PAPA KONG (an Italian spoof).

KING KONG'S SON-IN-LAW (a comedy from Thailand).

OMEN 2, 3 & 4.

VICTOR FRANKENSTEIN (Swedish; Tev Oscarsson as the monster).

THE FURY (a Brian DePalma film with Kirk Douglas and Wm. Tuttle makeup).



Looks like the Knight of the Living Dead Meets the Living Dread! These 2 Dread Heads are out to capture your heart in **THE AFTERMATH**.

EXORCISM'S DAUGHTER.
 SPAWN OF THE SLITHIES.
 ALIEN TERROR.
 FANTASTIC INVASION OF PLANET EARTH (formerly the **THE BUBBLE**).
 Roger Zelazny's **DAMNATION ALLEY** (**SURVIVAL RUN**).

star wars & scar wars

The sequel to **STAR WARS** is tentatively being called **DARTH VADER LIVES!**

Universal Studios is planning a TV series utilizing the talents of all the **STAR WARS** special fx wizards, to be called **Star Worlds**.

HOLOCAUST 2000 casts Kirk Douglas into a futuristic catastrophe.

THE MANITOU is an important supernatural thriller.

THE INCREDIBLE SHRINKING MAN (REMAKE) as **THE INCREDIBLE SHRINKING WOMAN**.

TRANSYLVANIA FLIGHT #1.

NIGHTWING—adapted from "the terror tome about vicious bats".

INTERVIEW WITH THE VAMPIRE.

INCUBUS—Ray (MR. **SARDONICUS**) Russell's supernatural bestseller.

SEASON OF THE WITCH—based on Hank Stine's original collectors item paperback.

CLOUD ON SILVER (monstrous mutations).

WHO IS JULIA? (brain transplant).

HORROR OF THE ZOMBIES.

SHATTER (Anton Diffring).

KISS THE DEAD GOODBY.

SHERLOCK HOLMES & THE PRINCE OF DARKNESS.

PHIBES RESURRECTUS.

DEATHSPORT 2020 (DAVID CARRADINE).

JOURNEY BEYOND THE GALAXY.

A sequel to **THE TIME MACHINE**.

THE HAWKLINE MONSTER.

DRACULA'S BLOOD.

DRACULA (animated by Frank Frazetta).

THE FLAME MONSTER.

THE GHOUL FROM OUTER SPACE.

THE KIDS (Bette Davis; Gothic horror).

KILLER SORCERESS (temporary title of Robert Clarke horror thriller).

SUPERMAN (KIRK ALYN'S IN IT!)

THE SWARM.

THE FRENCH VILLA ("a nightmare beyond death" by Richard Matheson).

SHEENA.



Astronaut wishes he had the fleet feet of the Bionic Man as he makes a dash for life on the **PLANET OF DINOSAURS**. (Special Visual Effects by FM Fans James Aupperle & Stephen Czerkas; Matte Artist, Jim Danforth; Effects Technician, Doug Beswick; Produced & Directed by James K. Shea.)

THE SHINING.

THE SPORE.

THE SHADOW OVER INNSMOUTH.

BLACK CAULDRON.

THE CAT FROM OUTER SPACE.

FOURTH FORCE (horror).

HAUNTED SUMMER (Mary "Frankenstein" Shelley's biography).

PLANET OF DINOSAURS.

PERSEUS—Harryhausen's next project!

IN THE YEAR 3000.

CYBERNIA.

FADEOUT (UFOs).

THE MEAT CLEAVER MASSACRE (with Christopher Lee).

THE HORRIFIC MOVIE HOUSE MASSACRE (Cushing & Lee).

THE RESURRECTION SYNDICATE (Lee & Cushing).

CONAN!

THREE THONGORS.

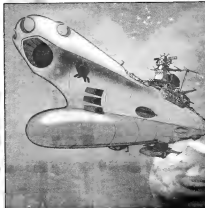
ECOTOPIA (1999).

ATTACK OF THE KILLER TOMATOES.

THE ANTS.

THE ANGELS.

And—shades of Bram Stoker—Rock Star **ALICE COOPER** "firm as a rock" to star in the Life (& Death) Story of . . . **BELA LUGOSI!**



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his work lives on the **TIM BAAR IS GONE**

by robert skotak

HIS PROJECTS were unlimited. When Larry Talbot manifested the curse of lycanthropy, he was there.

When **THE WOLF MAN** howled in the night and splashed thru the fog-laden swamps, it was Tim Baar who created the atmospherics.

The mysterious glowing Pentagram that appeared in the palm of the hand? More of Baar's magic.

And on & on...

The ancient Castle Frankenstein, rising bleakly above haunted forests... the eye-searing stabs of lightning which infused unholy life in the misshapen bulk of the Monster in **GHOST**

OF FRANKENSTEIN and **HOUSE OF FRANKENSTEIN**.

The great whirling black aerial funnel of fantasy, the twisting, roaring, terrifying tornado that snatched Dorothy from her Kansas farm and transported her to the magical Kingdom of Oz... the airborne army of bat-winged monkeys... the verdant grandeur & gleaming majesty of the Emerald City... the Wicked Witch astride her magick broomstick, sky-writhing a message of doom for Dorothy in **WIZARD OF OZ**.

The spaceship perilously zigging & zagging above the canyon streets & between the tow-



From the Mardi Gras sequence of **FLESH & FANTASY** (Universal 1943) which the late Tim Baar helped make atmospheric.



The Wicked Witch & a Malevolent Monkeyman ... part of Tim Baar's legacy from *WIZARD OF OZ*. He handled the flying miniatures of Margaret Hamilton and the skyborne simions.

ering skyscrapers of the metropolis of New York ... the bizarre effects of null-grav weightlessness inside the rocket in *ABBOTT & COSTELLO GO TO MARS*.

first aide for bradbury & geopal

And, when *IT CAME FROM OUTER SPACE* (and outer the imagination of the Wizard of Words, Ray Bradbury), Tim's talented hands were again aiding in the creation of the crash scene of the cosmic voyager, the honey-combed comet-ship ... the "close encounter of the third kind" with the awesome Cyclopean Xenomorph ... the unearthly trail of stardust slime left behind by the unseen aliens ... the fiery laser blazer ... the frightening 3-dimensional avalanche of boulders at the crash site ... the Xenomorphosis of human-to-alien ...

He did his part to start our planet on its collision course with interstellar destiny, aiding & abetting in the planning & perfecting of the miniature volcanic terrains, quaking oil fields, the magnificent launch track which sped Earth's last survivors off into space in a futuristic ver-

sion of Noah's Ark in the cinemadaptation of the Balmer-Wylie Bluebook classic, *WHEN WORLDS COLLIDE*.

The City of Angels fell before the devilish Martian onslaught in *WAR OF THE WORLDS*. Tim Baar helped in the creation of the miniature cityscape & farm fields, and the gully where the first meteor fell.

tops in props

The list of his credits as an effects artist & prop-maker is seemingly endless:

THE MUMMY'S TOMB
PHANTOM OF THE OPERA
(Claude Rains version)
CITY BENEATH THE SEA
INVISIBLE AGENT
FLESH & FANTASY
(a 1943 supernatural trilogy)
PEABODY & THE MERMAID

Except for a few special effects historians, Tim Baar remained relatively unsung & unrecognized thruout most of his life. For a shining moment in 1960, however, long-belated credit came to him in the form of an Academy Award



The fog ... the swamp ... each lending eeriness to this scene from **THE WOLF MAN** (Universal 1941). Atmos-fearics by Baar.

for his work on **THE TIME MACHINE**, an honor he shared with his colleagues Gene Warren & Wah Chang.

And, except for the knowing respect of those within the industry itself, who remembers that he worked first as diligently in creating special fx for non-sci-fi/horror features like **ALI BABA & THE 40 THIEVES** and **HELLZAPOPPIN'?** Or the fabulous cataclysmic storm in the 1937 John Ford classic "disaster picture" **HURRICANE?**

a man for all reasons

The people who knew & worked with him remember him as a multi-talented, multi-virtued man. He was a miniature craftsman, painter, optical effects expert, a prop-builder ... in short, a consummate effects man, well-versed in the entire filmmaking process. He was also an actor, a producer and, in his later years, a teacher.

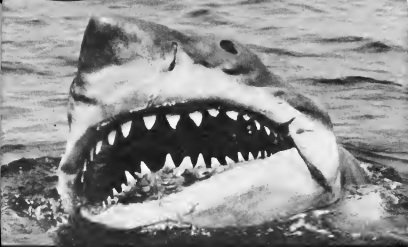
Tim Baar began his career as an actor in Audubon Junior High School in Cleveland, Ohio in 1923, continuing to act, produce, direct and handle stage effects for the next 12 years in numerous county & city playhouses. He then served in multiple special effect capacities for 7 years at Warner Bros., RKO, MGM, Paramount, Universal and 20th Century-Fox. In

December 1944 he became production manager at the John Sutherland Studios, which was, at that time, producing animation films such as **TUBBY THE TUBA**. It was there that Baar first met his future partners, Gene Warren & Wah Chang. Thirteen years later, after years of work at Universal-International as an effects technician, Baar approached Warren & Chang with the idea of forming an independent special effects studio. In the fall of 1957, the now-famous Project Unlimited Studio was formed.

his story: history

The rest is history. Under the leadership of Baar, Warren & Chang, Project Unlimited unleashed:

DINOSAURUS!
ATLANTIS, THE LOST CONTINENT
TOM THUMB
THE TIME MACHINE
JACK THE GIANT KILLER
MASTER OF THE WORLD
7 FACES OF DR. LAO
THE WONDERFUL WORLD OF
THE BROTHERS GRIMM
AROUND THE WORLD UNDER THE SEA
 ... and 49 effects-filled episodes of one of TV's finest series, *The Outer Limits*.
 Remember David McCallum's metamorphosis



Riddle: What did JAWS and IT CAME FROM OUTER SPACE have in common with STAR WARS? Well, before the Jawas there was JAWS, and Tim Bear worked on Bruce; and before the Jawas there were those aliens from IT CAME FROM OUTER SPACE, looking like kingsize Jawas. And the late Tim Bear lent his talents to the latter film as well. (As we go to press we realize there's one significant thing missing from this obituary: a good photo of the subject. The gratitude of filmanter fandom awaits the first person who can supply a publishable picture of Mr. Bear.)





Destination—Buffoon. Several years after George Pal's *DESTINATION MOON*, Tim Baar helped that hapless comedy team *ABBOTT & COSTELLO GO TO MARS*.

into the man of the future in "The 6th Finger"? Remember an entire city vanishing in one night in "Feasibility Study"? The lightning storm in "Soldier"? The 4-armed electroid Eck in "Behold Eck"? The "It" that "Crawled Out of the Woodwork"?

Remember "The Invisibles"? The "Architects of Fear" who turned Robert Culp into a repulsive space creature? Remember all the incredible forcefields, creatures, space probes, rays, beams, transformations, etc., etc. that highlighted the show?

it was him: tim

An integral creative part of what those shows were was Tim Baar. Project Unlimited, a studio that attracted the likes of animators Dennis Muren & Jim Danforth, and model-maker Marcel "Kong" Delgado, is perhaps the finest part of Baar's legacy.

In 1969 he supervised the construction of all the bizarre puppet creatures & props for TV's *H.R. Pufnstuf*. His handiwork was present in numerous TV commercials produced between 1970 & 1974.

For the Disney studios he masterminded props & effects for the *GNOMOBILE*, and flying cars for *THE LOVE BUG*, among others. One of his last films was about reincarnation: *ON*



A propman par excellence, this set from *ATLANTIS, THE LOST CONTINENT* shows the kind of imaginative work Tim Baar did.

A CLEAR DAY YOU CAN SEE FOREVER.

His last major project was a fitting tribute to his skills: the monster, man-devouring shark in JAWS.

lasting effects

In recent years Baar taught a special effects workshop in Hollywood. "[Tim Baar] is extremely knowledgeable, experienced & excellent at working with students; he seems to be a man very happy in his craft."

A long-time friend of Baar's summed him up: "He had just an incredible mind, a tremendously ingenious way with figures & with physics. He was really great putting all the elements together. He was a genius."

Forry Ackerman knew him; Baar was a guest in his home and contributed some props for his filmuseum of monster memorabilia. Forry remembers Tim as "a man cruelly crippled in body—arthritis, I suspect—but straight & strong in mind. The last time I visited him, a couple years ago, he showed me many interesting things in his hillside 'laboratory' and was full of plans for the future."

For a number of months near the end, Baar could not even speak. Around the middle of 1977, a brain tumor took him from us.

Tho his name was something less than a household word, he will be remembered by us, we of the Inner Circle who know & appreciate what a loss

it is whenever one of the magic minds or mimes of moviedom is lost to us for further creativity.

He made his mark on the silver screen. And the screen never forgets: it will reflect his genius for generations to come.

END



Baar's vision of the Man of the Future: David McCollum in "The 6th Finger" episode of *The Outer Limits*.

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KEVIN GRAYS

STAR-LING THEORIES
FOR "FORCE" ACKERMAN
& FANS

I had to write about the 2 STAR WARS books (FM 137 & the Special). The kids & I have seen Lucas' master piece 6 times already and its wonder has not diminished even slightly. Like KING KONG, GINGA DIN or Flynn's ROBIN HOOD. "He" has created a classic film. Regardless of awards, kudos or trophies given, the film will live as long as motion pictures are a popular art form.

I congratulate you for the timeliness of the publication. The American public, seldom fooled by overpublicized bombs, has taken this happy pyrrhic, technological wonderland to their (own) collective hearts.

You know that I've been with you since FM was created. In that time we have seen few real classics created. Lee's GRACULA, Kubrick's 2001, the APES series, George Pal's TIME MACHINE are the few that come to mind and perhaps the scary but raunchy EXORCIST. Now on the verge of the Soundies' 50th birthday, we have a really timeless classic. As FM is your labor of love, so STAR WARS is George Lucas'.

If you think I'm not into this movie, listen to this theory. The young Darth Vader was a pupil of Obi-Wan Kenobi and learned the secrets of the Jedi Knights and the use of the Force. Kenobi's

home is the Jundland waste on Tatooine. The population of this desert region consists of a few farmers, like Luke's uncle Owen, the technology scavenging Jawas and the tall, powerful sand people, the Tusken Raiders. The raiders are encased in still suits (a la "Ours") to protect them from the harsh environment and preserve the fluids so necessary in the desert. It may be that over the eons their bodies have modified so that they are dependent upon those mechanisms for survival. It is apparent that the eyes, ears, nose, mouth, heads & body surfaces are vulnerable and thus covered constantly. The similarity between the Tusken Raiders' masks & body covering and the black costume of Darth Vader, except for the military helmet, is obvious even to the missile-like projectiles at the side of the face. It is my contention that Vader was a Tusken Raider, perhaps abandoned as a child, found by Kenobi and raised as his own. After his training he became the proverbial thankless child and, with maturity, exhibited the ruthlessness of his Tusken forebearers, coupled with his new intelligence, to rise to power in the newly formed empire. Even his new power has not freed him from his dependency upon the Tusken apparatus and, tho refined & stylized, still brands him for what he is—a

Tusken savage!

Howya like them apples? I'd close by saying "May the Force be with you!" but we all know that YOU have ALWAYS BEEN "the Force!"

BILL COBURN
Edgewood, Ky.

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